

LOS ANGELES COUNTY MUSEUM

Bulletin

OF THE
ART DIVISION

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Front Cover —

DISH WITH FOLIATE RIM: Blue-and-White Porcelain
Chinese, 14th Century
Diameter 17½ inches

Border of dish is decorated with a pattern of serpentine waves. Six cloud-collar points protrude from the rim toward the center; three of these frame lotus blossoms with scrolling leaves, reserved in white on a blue ground; the other three are filled with a pattern of morning glories, grapes and watermelons, and each has a spray of bamboo leaves. The cloud-collar points are set off against a background of serpentine waves

Center of the dish has a large medallion in the form of eight lotus panels in white on blue ground, framing auspicious objects, similarly reserved in white

Back of the dish is decorated with lotus scrolls with spiky leaves, the latter characteristic of 14th century blue-and-white. The bottom of the dish is unglazed, with characteristic cracks and openings in the clay. The surface of the unglazed bottom is burnt a glossy orange-red

Gift of the Francis E. Fowler, Jr. Foundation and Los Angeles County Museum Funds
P.249.55-1

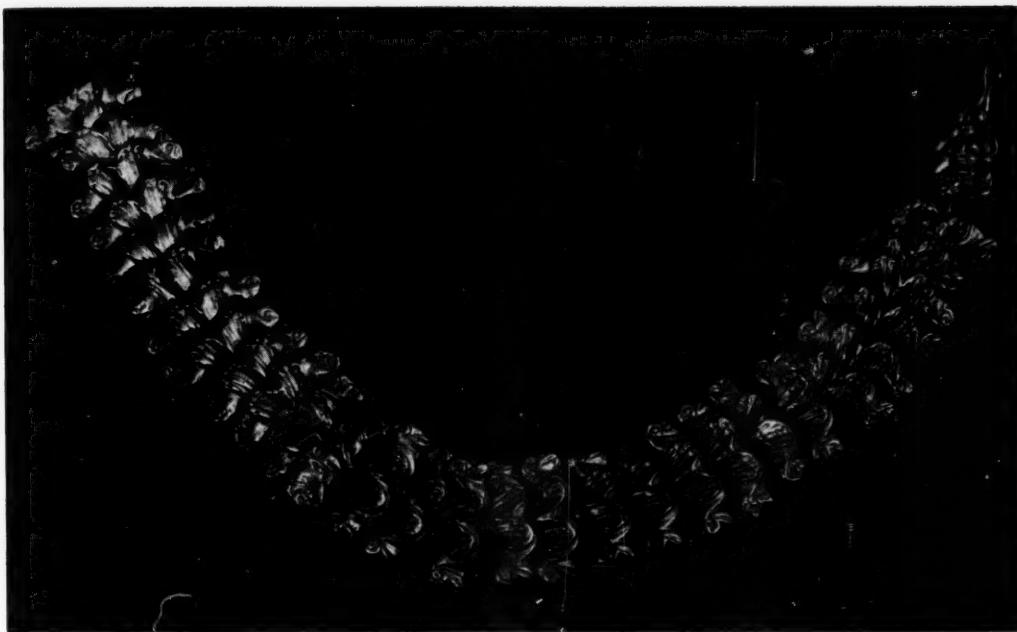


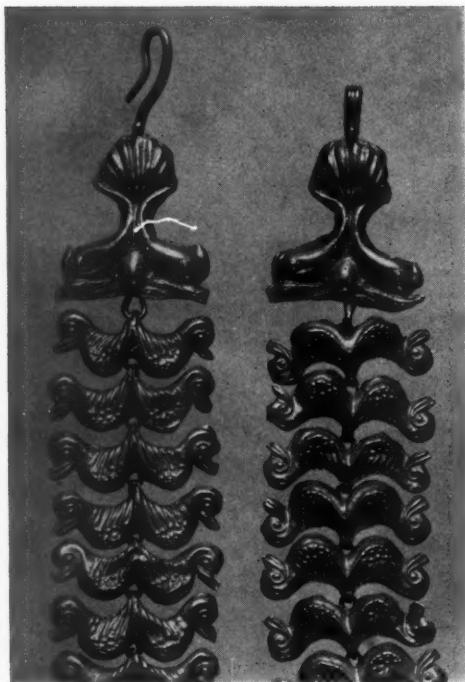
Fig. 1—Gold Necklace: Roman, III Century
Los Angeles County Museum

FRAGMENT OF A ROMAN NECKLACE

The Los Angeles County Museum has a fragment of a Roman necklace (Fig. 1) of a type that has survived in several complete and also fragmentary examples. The Los Angeles necklace¹ has twenty-nine decorative sections, each composed of two ducks facing in opposite directions. They were made by pressing sheets of gold over molds, and are linked together with small rings. A number of the sections and half of the clasps are missing. The remaining part of the clasp was made in the same manner as the sections, only the gold was pressed over the mold of a small vase. At the base of this half is a gold wire hook for fastening. The ducks, although summarily rendered, have considerable character and make a diverting motif for an ornament.

The finest example of this type of necklace (Fig. 2 and *detail*) is in the Dumbarton Oaks Collection.² It is complete and of more delicate workmanship. Two dolphins and a shell form each half of the clasp. Another necklace in the Vignier Collection³ in Paris (Fig. 3) has only twenty-three pairs of ducks, which indicates either that it was made for a child, or that it is incomplete. It is easy to imagine that it was for a child because of its amusing and piquant character. The clasp is intact. Each half of it is an elongated triangle adorned with an urn.

The workmanship of the Los Angeles fragment more closely resembles that of the Gellatly⁴ necklace (Fig. 4) in the National Collection at the Smithsonian Institution than the other less sum-

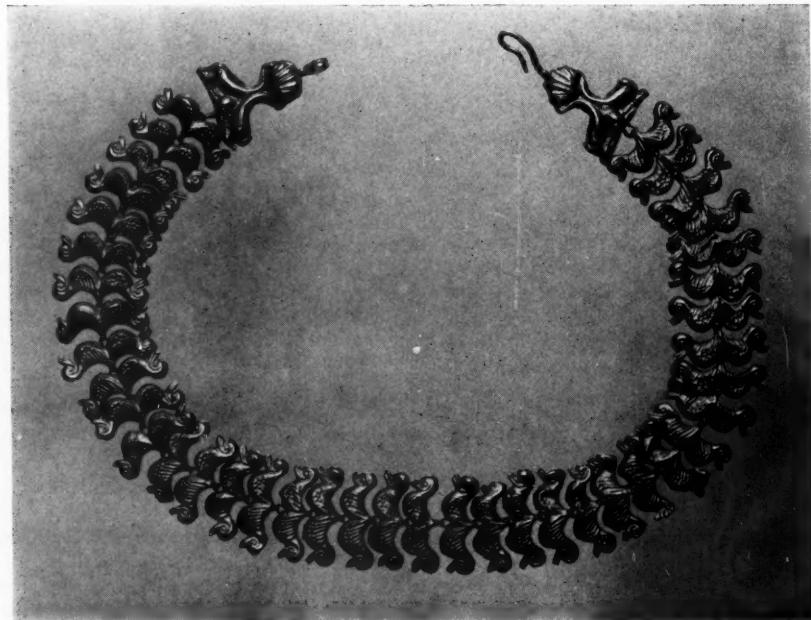


marily executed ones. Two parts of the clasp on the Gellatly necklace are heart-shaped, formally decorated, and linked together with a medallion. A fragment⁵ in the Chicago Art Institute has only fifteen sections, and these are linked together in a slightly different way.

These necklaces all obviously follow a single pattern. None of them, however, appear to have been pressed over the same molds, or made by the same artisan, since each differs remarkably from the others in the skill or lack of skill in the copying. The difference in execution of the same design leads us to believe that there was a pattern accessible to various goldsmiths. Whether the pattern was circulated in the form of pictures or in sample molds made in a material less valuable than gold, one does not know. The Walters Art Gallery in Baltimore, for instance, has a Coptic steatite mold for making buttons. Perhaps such molds were passed from shop to shop, lending design in the way modern pattern books do today.

Whatever the method of transmission of the idea may have been, it was an effective vogue

Fig. 2 and detail—Necklace in the Dumbarton Oaks Collection



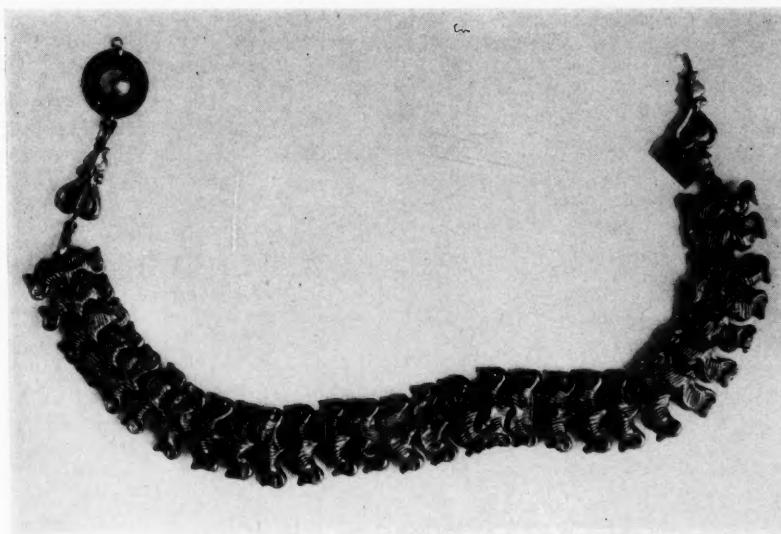


Fig. 4, *above*—Necklace in the National Gallery of Fine Arts, Smithsonian Institution
(Gellatly Collection)

Fig. 3, *below*—Necklace in the Vignier Collection, Paris

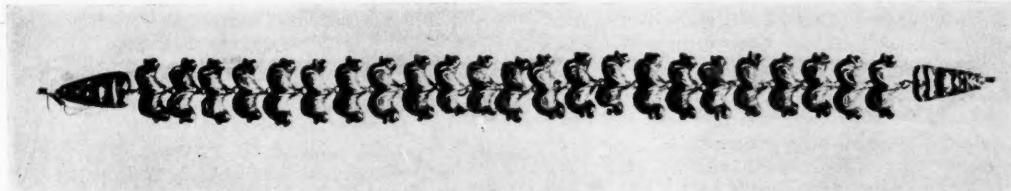
and left us several charming necklaces, varying in the elegance of technique, but all with a lively touch of character.

The Vignier and Dumbarton Oaks necklaces have been published a number of times, and have been dated as belonging to the IV and V centuries.⁶ I believe that we can date them more definitely in the III century.

The Nicolaev Treasure found in Bulgaria has one such necklace (Fig. 5) and the fragment of another.⁷ Neither of these objects has the paired ducks forming each section, but the winged design is similar in conception and was pressed over molds. The Nicolaev Treasure revealed many other pieces of jewelry of a type

generally attributed to the III century, and also a number of coins, the latest being of the III century Emperor, Philip, the Arab. It is believed that the Treasure might have been buried in 248-9, at the time of the Gothic invasion. The Treasure is definitely not later than the III century A.D. On this evidence of the necklace and fragment found in it to be of the same type, we can assign the whole group to the III century.

The Vignier and Bliss (Dumbarton Oaks) necklaces have been attributed to an Egyptian origin, probably because of the duck motif, which was so popular along the Nile. This is not impossible for the general conception. On the



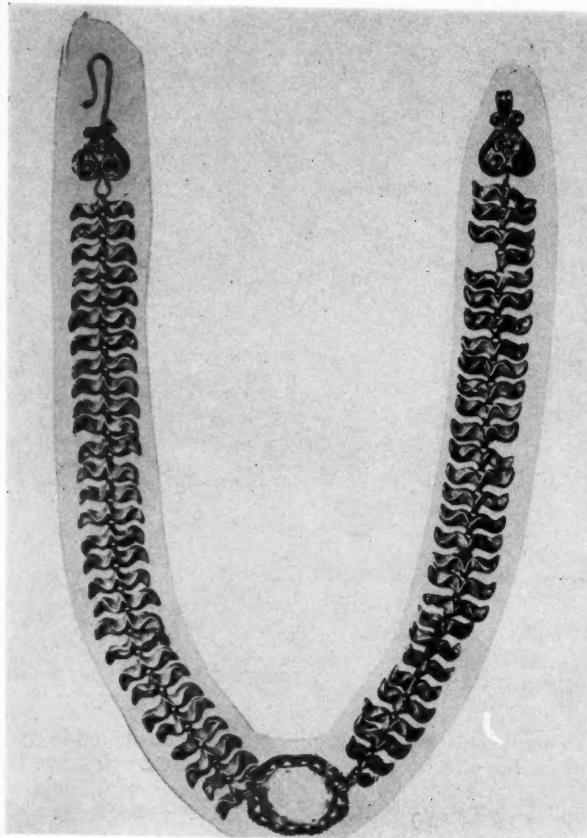


Fig. 5—Necklace found at Nicolaev, Bulgaria

basis of the Nicolaev Treasure, however, I do not believe that we can go further, at present, than to say that all the necklaces are Roman, probably of provincial workmanship, and from various parts of the Empire. They evoke an intimate picture of the time, that of ladies in widely separated parts of the Empire patronizing their local jewellers, looking over the latest patterns from such fashionable centers as Alexandria, Rome, or Antioch, selecting what pleased them and ordering slight changes here and there in the design, each to her own taste.

—MARVIN C. ROSS

1. Gift of William Randolph Hearst, acc.no. A.5141.50-835
2. *Handbook of the Dumbarton Oaks Collection* (Washington, D. C., 1955), No. 161
3. *L'exposition internationale de l'art byzantin* (Paris, 1931), N. 370. Photograph Giraudon No. 30967
4. No. 183, 9
5. No. 94.955. Gift of Charles L. Hutchinson and H. H. Getty
6. W. F. Volbach, G. Duthuit and G. Salles, *L'art byzantin* (Paris, 1933)
7. B. Filow, *Le trésor romain de Nicolaev* (ext. *Bul. Société archéologique Bulgare*) [1914], pls. II and III

PACIFIC COAST ART AT THE IIIrd BIENNIAL OF SAO PAULO, BRAZIL

Two of the most important art exhibitions held on the international level in modern times are the Biennials in Venice, Italy, and in Sao Paulo, Brazil. The famous "Biennale" of Venice has been a dominant force in contemporary art for over half a century, with each leading nation sending a "delegation" of its best art for concurrent showing and competition with the best from other countries. The "Bienal" in Sao Paulo is only six years old, but already it has taken a leading place in international art circles, second only to the older exhibition in Italy. Like Venice, Sao Paulo offers numerous large prizes and invites every nation to send an exhibition selected according to the best judgment in each country. The Biennial is organized by the Museu de Arte Moderna of Sao Paulo under the leadership and generous financial support of the public-spirited industrialist and art collector Francisco Matarazzo. In harmony with this booming modern industrial city, the Sao Paulo institution provides technical assistance to each participating nation for installation of its exhibition, a large illustrated catalog, and an enormous, handsome, modern two-story building beautifully adapted to temporary exhibitions, situated in a pleasant exposition park.

Because the costs of organizing a nationally important exhibition are considerable, and because the distance from European and even other Latin American countries entails great expense for transportation and insurance, the emphasis in each participating national section is upon quality rather than quantity. Sao Paulo is already well known for its high standards, and competition for the numerous prizes is very keen. In this year's Third Biennial there were twenty-eight impressive national sections. In addition to the 98 works sent from the United States there were exhibitions of outstanding quality from France (179 works), Italy (201), Germany (214), Belgium (89), Holland (50), Great Britain (29), Japan (41), Norway (73) and Switzerland (79), to mention only some of the largest and most impressive. The European countries most practised in international exhibitions sent sections of the same high caliber that they would show in any major art center at home.

Early in 1955 the committee in charge of the United States portion of the Sao Paulo Biennial invited the leading art museums on the Pacific Coast to organize the American section with

selections entirely from West Coast artists. At first it seemed that such a large undertaking would prove impossible because of the small staffs in the western institutions, the lack of sufficient and readily available funds for this purpose, and the short time involved. However, the great benefits that would result from participation, not only for the selected artists, but for the whole art movement on the West Coast, caused the Boards of the San Francisco Museum of Art and the Los Angeles County Museum, under the leadership of Mr. William T. Sesnon Jr., President of the Board for the Los Angeles institution, to undertake the project. Both museums were successful in securing funds outside their regular budgets to support it. The Seattle and Portland Art Museums cooperated by assuming packing and local costs for handling the works of artists from Oregon and Washington. The major financing was supplied by the two California museums with help from the International Fund of the Museum of Modern Art in New York.

The Museum Association of the Los Angeles County Museum willingly assumed the responsibility of raising the considerable sum of money which we were committed to contribute. Under the direction of Mr. Anthony Thormin, President of the Association, a campaign for the direct soliciting of financial support was begun, and a three-day benefit art exhibition was staged at the galleries of Mr. Earl Stendahl in Hollywood from May 13 to 15, 1955. Income from ticket sales to this exhibition, and from contributions, was sufficient to meet the anticipated expenses of collecting, packing, shipping and insuring the works of thirty-six Southern California artists. For the success of this fund-raising program, sincere thanks are due to Mr. Thormin, Mrs. Patrick A. Doheny, Donald Goodall, Chairman of the Fine Arts Department of the University of Southern California, Carl Dentzel, Mrs. Birger Tinglof, Dr. Louis C. Wheeler, Mrs. Majl Ewing, Mrs. Edith Breckenridge, Mrs. Preston H. McClelland, Mrs. Nelbert M. Chouinard, James Normile and, of course, Mr. and Mrs. Earl Stendahl.

Dr. Grace L. McCann Morley, Director of the San Francisco Museum of Art, was made "Commissioner" for the United States Section of the IIIrd Sao Paulo Biennial, and it was her responsibility to be in Brazil to supervise the unpacking



of the American works, to hang the United States Section of the exhibition, to serve on the international jury of awards, and to represent America generally at the many functions attendant upon the launching of such an important event in the art world. The enthusiastic and skilful manner in which she coped with these many duties cannot be praised too highly, and we in Los Angeles can be grateful to have been represented by such a competent emissary. The entire award jury, which met as soon as the exhibition was installed late in June, 1955, was as

follows: Jean Cassou (Chief Curator, Musée d'Art Moderne, Paris), president; Umbro Apollonio (vice-director, Biennale, Venice, Commissioner for Italy); Gustave Beck (painter, Commissioner for Austria); Haim Gamzu (Commissioner for Israel); Sergio Millet (Art Director, Museu de Arte Moderna, São Paulo); Grace Morley (Director, San Francisco Museum of Art; Commissioner, United States); Mario Pedrosa (art critic and writer, Rio de Janeiro); Wolfgang Pfeiffer (Technical Director, Museu de Arte Moderna, São Paulo); W. Sandberg (Director, Municipal Museum, Amsterdam, Commissioner for the Netherlands); Thomas Santa Rosa (painter, theatrical designer and critic, Rio de Janeiro); and Jose Valladares (Director of the State Museum, Salvador de Bahia, Brazil).

This year, the Pacific Coast selection of 98 works deliberately chose to emphasize art as a whole in this part of the country, rather than the personality of any single artist. This seemed the best way to demonstrate the general quality and great diversity of art in the United States at present. It brought out clearly the general level of achievement in the four West Coast centers of Seattle, Portland, Los Angeles and San Francisco which had contributed to the exhibition, as an index to art development throughout the country. At the same time it brought before the international public at São Paulo new artists, new styles and a fresh aspect of art in the United States.

The entire list of Pacific Coast artists whose works were in the exhibitions is:

Painting: Ruth Armer, Louis Bunce, Hans Burkhardt, Kenneth Callahan, Elise Cavanna, Robert Chuey, Paul Darrow, Roy De Forrest, Richard Diebenkorn, Ralph Du Casse, Leonard Edmondson, Jacob Elshin, Jules Engel, Edgar Ewing, Lorser Feitelson, Keith Finch, Morris Graves, Richard Haines, Leah Rinne Hamilton, Frederick Heidel, Karl Kasten,

Walter Kuhlman, Roger Kuntz, Rico Lebrun, Frank Lobdell, Helen Lundeberg, Robert McCchesney, Douglas McClellan, John McLaughlin, S. Macdonald-Wright, Robert Mallary, Carl Morris, Lee Mullican, Alexander Nepote, Kenjiro Nomura, David Park, Clayton Pinkerton, George Carson Randall, Orrel P. Reed, Richards Ruben, Felix Ruvolo, John Saccaro, Florence Saltzman, Ernest C. Schwidler, Sueo Serisawa, Peter Shoemaker, Millard Sheets, Lundy Siegriest, Mark Tobey, George Tsutakawa, Howard Warshaw, Richard A. White, Paul Wonner, Jack Zajac.

Sculpture: Ruth Asawa, Harold Gebhardt, Tom Hardy, Robert Howard, Peter Krasnow, David Lemon, Henri Marie-Rose, Keith Mon-

roe, Stefan Novak, Richard O'Hanlon, Bernard Rosenthal, Cornelia Runyon, Zygmund Sazevich, David Tolerton, Pegot Waring, Gurdon Woods.

Drawing: William Brice, Hans Burkhardt, Francis De Erdely, John Haley, Karl Kasten, Adaline Kent, Irene Lagorio, Erle Loran, Hilda Morris, Emiko Nakano, Robert Sterling.

Prints: Dorr Bothwell, Ernest Freed, Leon Goldin, Charles Heaney, Ynez Johnston, John Paul Jones, Karl Kasten, Danny Pierce, Moische Smith, June C. Wayne.

This survey of art activity in a region remote from the art market of New York and from older

Fig. 1, *opposite*—RALPH DU CASSE (1916-), San Francisco
Oil, "The Viking" (1955)

Fig. 2, *below*—ERNEST FREED (1912-), Los Angeles
Itaglio color print, "Scheherazade" (1953)
Photograph, Landau Gallery





Fig. 3—S. Macdonald-Wright (1890-), Pacific Palisades
Oil, "La Prophétie" (1955)

Eastern Art centers was planned to illustrate the decentralization of art development in this country, its nation-wide vigor, and the importance of the regional contributions to art here. The exhibition had an excellent reception and won the attention and praise of Brazilian artists and critics as well as of such international experts on contemporary art as Umbro Apollonio (officer of the Biennale, Venice), Jean Cassou (Chief Curator, Museum of Modern Art, Paris), W. Sandberg (Director, Municipal Museum, Amsterdam). The exhibition stood up well side by

side with the large national exhibitions, of great variety and high quality, sent by France, Italy and the Netherlands, which had space adjacent to that occupied by the United States. It held its own with the other national sections in the exhibition pavilion, many of which included contemporary artists well known internationally. In brief, the exhibition did credit to art in the United States. Those included in it as well as all those who generously gave it the support—by donations to the project and in other ways—that made the presentation of West Coast art at São Paulo possible, can feel satisfied with the success of their enterprise.

The Opening took place on July 2. Present were ambassadors from Rio de Janeiro of most of the countries represented, including James C. Dunn of the United States, as well as representatives of the Brazilian President and of the governor of São Paulo. Thousands of visitors poured through the exhibition, and according to reports from the U. S. Consulate General in São Paulo and the U. S. cultural affairs officer in Rio de Janeiro, the success of the United States Section was to their great satisfaction. It was in this setting of

high quality in contemporary styles that the West Coast paintings, sculptures, drawings and prints were shown and strove on equal terms with the leaders of national styles of the experienced international art competitors like France and Italy, for recognition and prizes.

The Grand Prize of 300,000 cruzeiros is reserved for an impressive review of work by an artist of recognized eminence. A retrospective of Fernand Léger's life work in 38 examples, varying from a few superb canvases of his Cubist and early periods to his *Builders*, comparable to,

though smaller than, the large exhibition of his work presented in the United States two years ago, made him the contender without discussion for this award. Similarly, the "best artist" in painting, in sculpture, in drawing, and in print making, with equal major prizes reserved for foreigners and Brazilians in each medium, are awarded to groups of works by artists who can thus justify a claim to distinctive personality and eminence. The purchase prizes are awarded on the basis of individual works.

Best in foreign painting went to Alberto Mag- nelli, dean of abstract painting in Italy, for a fine group of ten works done between 1943 and 1953. Mirko, the versatile and brilliant Italian artist, received the prize for sculpture for a group of ten large works in stone, metal, cement and wood done during the past five years and showing a great variety of styles and techniques. The prize for drawing went to Alfred Kubin (Austria) for a group of 26 spanning the period of his maturity from 1902; for prints, to Jacob Steinhardt (Israel). The major prizes for Brazilians went to Milton Da Costa, painting; Maria Martins, sculpture; Carybe and Aldemir Martins, drawing; Marcelo Grassman, prints. The principal purchase prizes for foreign artists went to individual paintings by Ralph Du Casse of the United States (Fig. 1), Fritz Winter of Germany, Rene Guiette of Belgium and Gerrit Benner of the Netherlands, and to a piece of sculpture by Pietro Consagra of Italy.

A print included in the exhibition was offered by the San Francisco Museum of Art as a gesture of friendship from the museum of modern art of the Pacific Coast to the Museum of Modern Art of Sao Paulo. The International Jury selected

Los Angeles artist Ernest Freed's intaglio print in color, *Scheherazade*, for the Museu de Arte Moderna's collection (Fig. 2). Among other Los Angeles artists, the assembled international critics and public especially liked the work of Stanton Macdonald-Wright (Fig. 3), Hans Burkhardt and Robert Chuey.

The success of the American section is indicated by the fact that it was requested for over a month's showing in Rio de Janeiro after the close of the Biennial in Sao Paulo in October. Ralph Du Casse, San Francisco painter who won one of the purchase prizes, was on hand in Rio in November for the installation and opening there. He was sent on a three-month tour of major Brazilian cities under the auspices of the cultural program of the American State Department.

Requests to show our exhibition further have come from Paris, Tel Aviv and Chile. For many reasons it has proved not practicable to attempt such a long range extension of the exhibition in other foreign countries. However, when it returns to this country, the major portion of it is scheduled for a nationwide tour. Perhaps, in the near future, the San Francisco Museum of Art and the Los Angeles County Museum can join hands again to send a similar exhibition of West Coast art to the principal cities of Europe.

—RICHARD F. BROWN

* Portions of this text are taken directly from the "Report" made by Dr. Grace L. McCann Morley, Director of the San Francisco Museum of Art, and "Commissioner" for the United States Section of the Sao Paulo Biennial.

A SYSTEM OF RECORD-KEEPING

Display, safekeeping, storage and cataloguing present manifold problems with any large collection of objects, be it in a commercial establishment or in a museum. The nature, dimensions and other properties of the objects require different solutions of those problems.

In museums, as a rule, only a small portion of the collections is on display, and it depends on the artistic sense and experience, the practical adroitness and other accomplishments of the person in charge, whether an exhibition has served its purpose to a high degree, or otherwise.

In most cases the major portion of the collection remains in storage, and it is one of the

important tasks of the person in charge to see that every item is carefully preserved, protected against deterioration, suitably stored, and *promptly available when needed*.

Of course, every properly conducted organization has inventories, catalogues, etc., and the methods employed in the layout and keeping of such records must be consistent with the purpose, the nature of the articles, and the needs of their users. Our concern is the system used in museums, and even in this specialized field the differences are substantial, because each department has its particular requirements in the matter of keeping evidence of its collections.

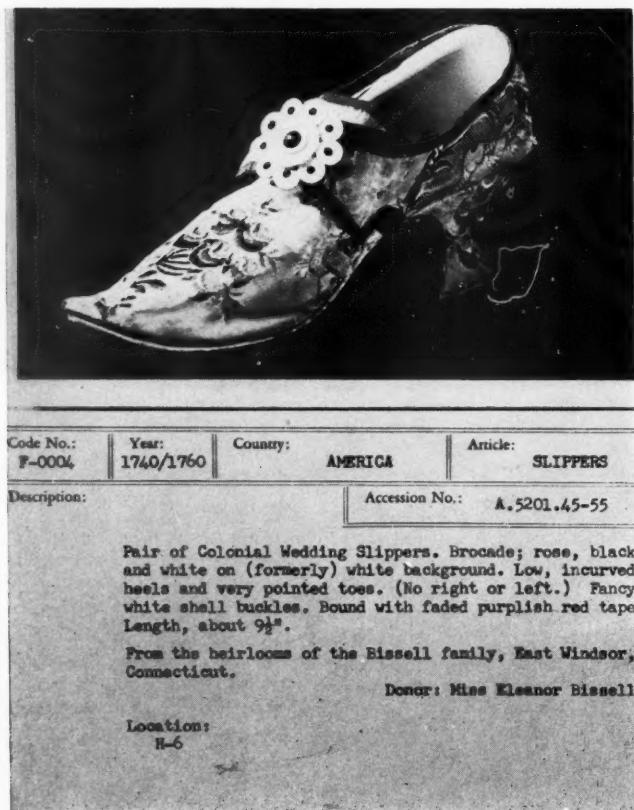
The method of record-keeping in the Department of Costumes and Textiles of our own Museum is an interesting example of this administrative measure, inasmuch as it serves not merely the purposes of the persons responsible, but also the needs of numerous research workers who avail themselves of the facilities afforded by the Research Center affiliated with the department.

The method employs a cross-indexed card system which enables the user to trace without loss of time any specimen of interest to him, giving its full description, classification, age, history, origin, accession number, location, and all other relevant data. Toward this end the cards are divided into four sections.

The white cards of the first section are arranged according to the categories of the specimens, these categories denoted by letters of the alphabet, so chosen as to be associated and easily memorized by the users (e.g., "H" stands for Headwear, "F" for Footwear, "D" for Dresses, etc.). In the case of specimens of outstanding interest, a photographic reproduction is hinged to the card.

Within each category the articles are marked with consecutive numbers on the cards, so that the latest (highest) number indicates the

Example of Index Card with Photograph attached (folds in center)



total quantity of specimens within each category. This feature of the system provides an automatic, ever up-to-date inventory. The location of each article in the storage rooms is also shown on the white cards.

The second section, of yellow cards, is arranged according to the period in which each specimen came into existence. Thus, if the designer for a motion picture production wishes to inspect examples of wearing apparel and accessories of the 1840s, then he will find a description of all dresses, outer garments, hats, shoes, parasols, uniforms, etc., grouped together in this section.

The cards in the third section are orange, and they are arranged according to the countries of origin. When an art student has to examine textile products of, say, Peru, he will find under the appropriate heading a description of all Peruvian specimens belonging to our collection, and any article of interest to him can be produced promptly.

The blue cards of the fourth section are prepared in co-ordination with the records of the Museum Registrar, in the over-all sequence of accession numbers. The names of the donors or other suppliers of important objects are also given on these cards.

The main objective in devising this system of cross-reference was to enable the staff to trace any specimen without loss of time, even if only very few data are known, perhaps only the country of origin, or only the name of a donor.

The system is a continuously growing installation. Every new acquisition means a new card in each of the four sections. Considerable labor and familiarity with technical terms must go into the preparation of these records, but much more effort and time are saved when the system is being put to use.

—STEFANIA P. HOLT

⑥

NEW ACQUISITIONS

Pages 14-27



Above—

Gold Plaque with Enamels: The Madonna

1 $\frac{1}{16}$ x1 $\frac{3}{16}$ inches

Byzantine (Georgian), 13th Century

Gift of Harry Lenart

A.6709.54-1

Opposite—

“Mrs. Richard Rocke” (*nee* Susanna Pattle)

Oil on canvas, 24 $\frac{1}{2}$ x20 $\frac{1}{2}$ inches

SIR THOMAS LAWRENCE (1769-1830)—English, 1820

Gift of Sam Katz

A.6298.54-3







"Still Life with Game"

Oil on canvas, 32½x28¾ inches

JAN WEENIX the Younger (1640/4-1719)—Dutch

Gift of A. Popper

A.6249.55-14

Marqueterie Cabinet

Height 62 inches

Dutch, late 17th Century

Walnut veneers and flowered marqueterie with mother-of-pearl, the interior with similarly inlaid drawers centering a door

Gift of A. Popper

A.6249.55-15





Opposite, and *detail* above—

Tapestry, "The Story of Psyche"

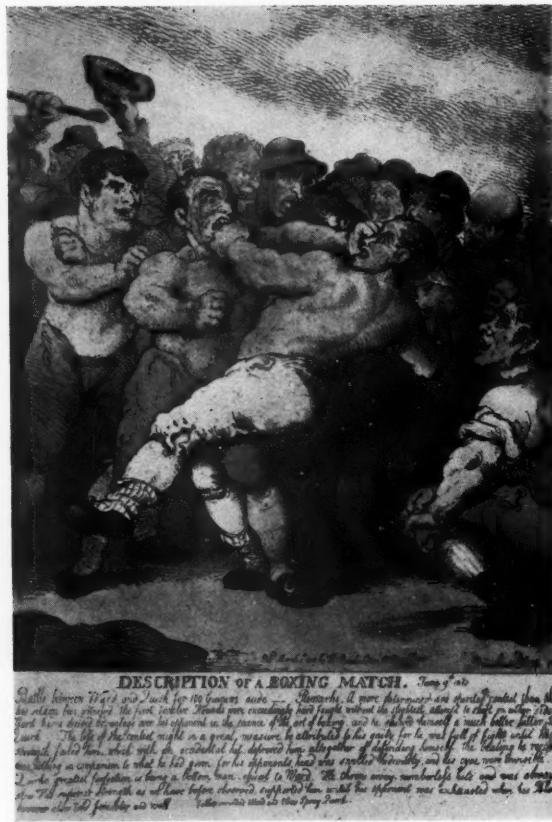
10 feet 2 inches x 19 feet 3 inches

French (Royal Gobelins), *circa* 1700

After drawings by Raphael and Michel Coxie; a companion piece of the
series is in the Louvre. Ex-collection the Marchioness de Berenger

Gift of Mr. and Mrs. Richard Weininger

A.6867.55-1



“Description of a Boxing Match (June 9th 1812—Battle between Ward and Quirk for 100 Guineas aside)”

Colored etching, 14½ x 10½ inches to plate mark

THOMAS ROWLANDSON—English (1756-1827)

Gift of Louis Haims

A.6892.55-1

"Oscar Wilde Reading" (with dedication to Wilde, and the artist's signature plus his 'butterfly' mark)

Drawing, sepia ink, 2 7/8 x 3 inches

JAMES McNEIL WHISTLER—American (1834-1903)

Gift of Miss Doris Kenyon

A.6868.55-2

“Standing Woman in Profile”

Drawing, sepia ink and wash on light blue paper, 8½ x 4½ inches

DANTE GABRIEL ROSETTI—English (1828-1882)

Gift of Miss Doris Kenyon

A.6868.55-3





Mantel Clock, Baccarat

French, *circa* 1825

Height 15 inches

Plinth and pylons of Baccarat cut-glass, with gilt bronze. Topped with a portrait bust of "l'Aiglon" (Napoleon II, the Duke of Reichstadt, 1811-32) and the pendulum with a portrait medallion of Charles X

Gift of Miss Doris Kenyon

A.6868.55-1

Silver Candelabrum

English (London), 1817--Paul Storr

Height 31 inches

No. 28 of a great set of Regency candelabra formerly in the Royal Collections. Latin inscription translates as: "Made in London by Rundell, Bridge & Rundell, Goldsmiths to the King and Prince Regent of Great Britain"

Maker's marks of Paul Storr, premier silversmith of the period, who from 1807-21 was head of production in the royal establishment

Gift of Mr. and Mrs. George A. Pfaff

A.6893.55-1





Ten Figurines, "Furioso Musicians"

Italian (Capo di Monte), *circa* 1760

Height 4 to 5 inches

Rare group from the Italian Comedy, in white porcelain. Blue crowned-*N* mark of the factory established 1736 by the King of Naples, later transferred to Buen Retiro (Madrid)

Gift of Marianne Khuner

A.6862.55-2





Plate, "Victoria Regina"

English, 1837

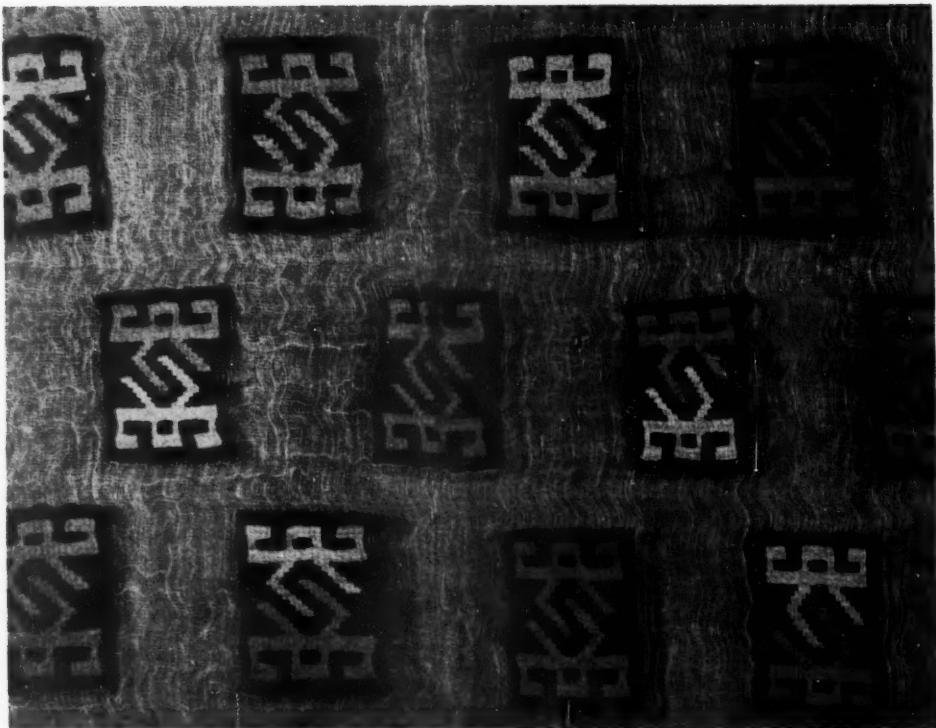
Diameter 9½ inches

From a gold-encrusted porcelain service made for the Civic Banquet in 1837, by Davenport (Longport, Staffordshire). Monogram of Queen Victoria, upper border with the Royal crown, lower border (see detail) with the Arms of the City of London

Gift of Alan Ross Smith

A.5999.55-4





Above—

Textile from Peru

Pre-Inca, about 10-14th Century

12 by 5 feet

Detail, a cloth of brown agave (?) fiber, with oblongs 3 x 2 inches in tapestry weave, vicuna in black, blue, crimson and tan. Found in a tomb at Hacienda Chiquerillo, between Nazca and Palpa, Peru

Gift of Mrs. Reese H. Taylor to Museum Associates

L.2100.A.27.55-2

Opposite—

English Chintz

26 x 34 inches

Polychrome copperplate, *chinoiserie* design on mixed linen and cotton. By the most important calico-printing establishment of 18th century England, Bromley Hall. The example recently on loan for exhibition by the Victoria & Albert Museum, London

Gift of Mrs. Burnett C. Turner

A.6614.54-2



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Director of the Museum

Charles F. Gehring
Assistant Director

Richard F. Brown
Chief Curator

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Curator of Prints and Drawings

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Curator of Costumes and Textiles

Gregor Norman-Wilcox
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and Editor of the "Bulletin"*

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